

American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

G. H. Ainslie, 569 Fifth Ave.—Paintings by George Inness, A. H. Wyant and other noted artists.
 Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
 Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.
 Bonaventure Galleries, 601 Fifth Ave.—Rare books and fine bindings, old engravings and art objects. Choice paintings.
 Canessa Gallery, 479 Fifth Avenue—Antique works of art.
 C. J. Charles, 718 Fifth Avenue—Works of art.
 Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
 C. J. Dearden, 7 East 41 St.—Old chairs.
 E. Dreyfous, 582 Fifth Ave.—Antique and modern works of art.
 Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
 Duveen Brothers, 720 Fifth Avenue—Works of art.
 Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
 V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
 The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
 P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
 Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
 J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
 E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
 Katz Galleries, 103 West 74 St.—Paintings, etchings, engravings. Special agents for Rookwood potteries.
 Kelekian Galleries, 709 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
 Kleinberger Galleries, 709 Fifth Ave.—Old Masters.
 Knoedler Galleries, 556 Fifth Avenue—Old and modern paintings of all schools. Early English mezzo-tints and sporting prints.
 Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
 Kraemer Gallery, 16 West 55 St.—Old painting of the French and English schools.
 Levesque & Co., 718 Fifth Ave.—Ancient and modern paintings.
 Macbeth Galleries, 450 Fifth Avenue—McDonough Art Galleries, 20 West 34 St.—Modern Paintings.
 Paintings by American artists.
 E. Milch, 939 Madison Ave.—American paintings, rare etchings and mezzotints.
 Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
 Moulton & Ricketts, 537 Fifth Ave.—American and foreign paintings. Original etchings.
 Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
 Powell Gallery, 983 Sixth Ave.—American paintings.
 Lewis & Simmons, 581 Fifth Ave.—Rare objects of art and old masters.
 Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
 Henry Reinhardt, 565 Fifth Avenue—Old Rohlfs Art Galleries, 944 Fulton St., Bklyn.—Paintings, bronzes and rare porcelains. and modern paintings.
 Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
 Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
 Jacques Seligmann, 705 Fifth Ave.—Works of art.
 Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
 H. Van Slochem, 477 Fifth Avenue—Old Masters.
 Chas. Vignier, 718 Fifth Ave.—Oriental works of art.
 H. O. Watson & Co., 601 Fifth Ave.—Works of art. Period furniture.
 Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
 Boston.
 Vose Galleries—Early English and modern paintings (Foreign and American).

Chicago.

Moulton & Ricketts—American and foreign paintings. Original etchings.
 Henry Reinhardt—Old and modern paintings.
 Albert Roullier—Rare engravings and etchings.
 W. Scott Thurber—Fine Paintings and etchings.

Hague.

Theo. Neuhuys—Modern Dutch paintings.

Germany.

Julius Böhrer, Munich—Works of art. High-class old paintings.
 Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
 J. & S. Goldschmidt, Frankfurt—High-class antiquities.

French Gallery—High-class pictures.
 R. Gutekunst—Original engravings and etchings.

E. M. Hodgkins—Works of art.
 Knoedler Galleries—Old Masters of Dutch and English schools.

Lewis & Simmons—Rare objects of art and Old Masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Netherlands Gallery—Old masters.

Wm. B. Paterson—Pictures old and modern
 Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.

Sabin Galleries—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Old Masters.

Shepherd Bros.—Pictures by the early British masters.

RARE SPANISH PRIMITIVE SOLD

The remarkable work by the Spanish primitive painter, Berenguer Gurrea Y Joan del Pont, the "Adoration of the Magi," reproduced on this page, and recently sold by the Blakeslee Galleries to the Museum of Natural History and Art of Pittsfield, Mass., is in some ways the most unique work of art imported for many years.

The picture, which was originally on a panel, but now skilfully transferred to canvas, measures 62 inches in height by 35 in width, and is a superb piece of painting. The composition is remarkable. The expression of the three kings and the Virgin and Child are extraordinarily lifelike, while the rendering of the rich gold, embroidered robes of the magi, the splendid little coast scene and marine in the upper right hand corner, and the still life details, is beyond criticism.

It is strange that so unique a work and one by so comparatively unknown a painter should reach these shores, and have escaped the collectors of Europe. The picture is signed Johannes Ponty and dated 1477. Johannes Ponty is the Latin for the Spanish Joan del Pont, who is mentioned in Sempere Y Miguel's unique work "Los Quatrocentistas Catalanes" or the "Quatrocento Catalan Painters." He appears to have been a contemporary or pupil of Camargo, and in 1498 painted a Retable or altar piece for the Monks of St. Eloy near Barcelona. The curious and singular introduction of a coast scene and marine with an old castellated fort and ancient caravels, similar to those of Columbus, in the upper right hand corner, instead of the usual landscape of the primitive painters who essayed this subject, is accounted for by the fact, mentioned in the book above alluded to, that these early Catalan painters, who worked in or near Barcelona and Gerona, either came themselves, or were the descendants of families from the coast of Portugal, Aragon or Andalusia. These caravels were the ships peculiar to those regions. It is noticeable that the caravel moored to the bank, as well as the fort, fly the old red and yellow striped flag of Spain—the "streams of gold within the streams of blood."

The Pittsfield Museum, as well as the Blakeslee Galleries, are to be congratulated on this transaction, which gives a notable addition to the art treasures of the country.

FRICK BUYS GREAT VAN DYCK.

It is reported that Mr. Henry C. Frick has become the possessor of the famous triple portrait group by Van Dyck, the "Earl of Arundel and Children," painted during the artist's residence in England, and considered one of his finest works in portraiture.



ADORATION OF THE MAGI,

By Johannes Ponty (1477).

Acquired from the Blakeslee Galleries by the Museum of Natural History and Art of Pittsfield, Mass.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
 Dr. Jacob Hirsch, Munich—Numismatics—Classical, Mediaeval and Renaissance art.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
 James Connell & Sons—Original etchings.
 Dowdeswell Gallery—Old paintings.

Paris.

Charles Brunner—High-class pictures by the Old Masters.
 Canessa Galleries—Antique art works.
 Durand-Ruel Galleries—Ancient and Modern paintings.
 Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
 Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Lewis & Simmons—Objects of art and old masters.

Hamburger Frères—Works of art.

Knoedler Galleries—Old and modern paintings of all schools.

Kleinberger Galleries—Old Masters.

Kouchakji Frères—Rakka, Persian and Babylonian pottery.

Ch. Lowengard—Tapestries, furniture. Objects du Moyen Age.

Henry Reinhardt—Old and modern paintings.

A. Sambon—Antique, Middle Age and Renaissance Art.

Steinmeyer & Sons—High-class old paintings.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Architectural League, Annual Exhibition, 215 West 57 St.—Feb. 1 to 22. 9 A. M. to 6 P. M. 8-10 P. M. Sundays 2-6 P. M.

Berlin Photograph Co., 305 Madison Ave.—Memorial exhibition of paintings, watercolors, pastels and etchings, by the late Robert Blum, to Mar. 1.

George Busse, 12 West 28 St.—French colored etchings, to Feb. 15.

Carroll Studios, 64 West 38 St.—Paintings and drawings by Beatrice L. Stevens, Feb. 10-24.

Century Club, 7 West 43d St.—Members' exhibition, to Feb. 12.

City Club, 55 West 44 St.—Group of American Artists, to Feb. 19.

Cottier & Co., 3 East 40 St.—Paintings by Van D. Perrine and Leon Dabo. Works by Raeburn and A. P. Ryder.

Detroit Publishing Co., 15 West 38 St.—Exhibition of color etchings, French mezzotints and facsimile drawings, to Feb. 15.

Dreicer Gallery, Fifth Ave. & 44 St.—Collection of old Chinese porcelains and hard stones, from Goror of London.

Ehrich Galleries, 463 Fifth Ave.—Early Spanish paintings, to Feb. 15.

V. G. Fischer Galleries, 467 Fifth Ave.—XVIII Century French Paintings.

Folsom Galleries, 396 Fifth Ave.—Paintings by De Witt Parshall, portrait of Lucrezia Bori, by Francisco Pausas, to Feb. 12.

Gimbel Galleries, B'way and 33 St.—Paintings by American artists through Feb. 15.

Gimpel & Wildenstein, 636 Fifth Ave.—Titian's famous portrait, "La Schiavona," to Feb. 15. Admission by card.

Grolier Club, 29 East 32 St.—Exhibition of works by Charles Dickens.

Haas Galleries, 648 Madison Ave.—Paintings and watercolors by Theodore B. Modra, to Feb. 15.

Herter Galleries, 841 Madison Ave.—Paintings by Ossip Linde.

Hodgkins Gallery, 630 Fifth Ave.—Portraits in watercolor by John Downman.

Frederick Keppel & Co.—Exhibition of engraved portraits, to Feb. 18.

Knoedler & Co., 556 Fifth Ave.—Second annual exhibition of National Society of Portrait Painters and exhibition of American Society of Miniature Painters, and paintings by Louis Kronberg, to Feb. 15.

Macbeth Galleries, 450 Fifth Ave.—Paintings by Paul Dougherty, to Feb. 11.

Macdowell Club, 108 West 55 St.—Tenth group exhibit. Works by well-known women painters, Feb. 6-18.

Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.

Milch Gallery, 939 Madison Ave.—Special exhibition of American artists, to Feb. 10.

Montross Galleries, 550 Fifth Ave.—Paintings by Gari Melchers, to Feb. 22.

National Arts Club, 119 East 19 St.—Retrospective exhibition of works by Frederick W. Freer, Feb. 12 to Mar. 10.

Photo-Secession Gallery, 291 Fifth Ave.—watercolors and oils by John Marin, to Feb. 15.

Powell Gallery, 983 Sixth Ave.—Pastels, paintings and decorations by Frederick L. Stoddard, red crayon portraits by H. E. Ogden Campbell, to Feb. 20.

Pratt Institute, Brooklyn—Spanish paintings, old English furniture, tapestries and Persian pottery.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Prince Pierre Troubetzkoy, to Feb. 14.

School of Applied Design for Women—Paintings by the late J. H. Twachtman, to Feb. 15.

Scott & Fowles Co., 590 Fifth Ave.—Eight master works by the early English portraitists, Reynolds, Romney, Gainsborough, Raeburn and Hoppner.

Snedecor Gallery, 107 West 46 St.—Paintings by Max Staegeman, to Feb. 15.

Woman's Cosmopolitan Club—Exhibition of paintings by William E. Schumacher, to Feb. 10.

AUCTION SALES CALENDAR.

American Art Ass'n—At the American Art Galleries, 6 East 23 St., the art collections of the late M. C. D. Borden. On free view at the galleries. Sales Feb. 13-19, inclusive. See news columns.

Metropolitan Art Ass'n—At the Anderson Galleries, Library Mss. M. D. Anderson, Feb. 10-13, aft. and eve.

Phila. Art Galleries, Phila.—Mendelssohn Collection of Household Appointments—a remarkable and unique assortment, Feb. 10 and following days, 2.30 P. M. each day.

EXHIBITIONS NOW ON.

Linde Oils at Herter Galleries.

A score or so of well painted oils, by Ossip Linde, principally Venetian scenes, on exhibition at the Herter Galleries, 841 Madison Ave., are colorful and interesting.

Line, Stipple and Mezzotints at Keppel's.

A special exhibition of Line Engravings, Mezzotints, and Stipple Engravings, is on at Frederick Keppel & Co.'s, 4 East 39 St., through Feb. 18. There are examples of early Dutch, French and English engravers, many of them extremely rare. The ninety-seven works shown are all portraits of famous historical personages, of various countries, and the engravers are among the most noted the world has known. There are two portraits of "Robert Burns," one after Sir William Allen, by John Burnett, the other after Peter Taylor, by John Horsburg. "Cardinal Dubois," after Rigaud, engraved by Pierre I. Drevet, is one of the finest shown. "Louis XVI," by Berville, after Callet, is also an exceedingly rare line engraving, as are also "Jerome Napoleon," by Muller, after Kinson, "Henry Golzius," the celebrated German engraver, a self portrait, and "Frederick, Prince of Orange," by William Delf, after Van der Enne.

The mezzotints also comprise such rare examples, as "Charles James Fox," by John Jones, after Reynolds, "David Garrick," by John Finlayson, also after Reynolds, "John Paul Jones," by Haid, "Sir Walter Scott," after Raeburn, and many others.

American Paintings at Gimbel's.

The second annual exhibition of oils by representative living American artists, now on in the specially arranged galleries of Gimbel Bros., Broadway and 33 St., to continue through Feb. 15, has repeated the success of last year's display, both in the quality of work shown and in attendance.

Sixty-one works are hung, representing as many artists, which demonstrate their enthusiastic co-operation and interest in this effort to place before the shopping public pictures which will cultivate and advance art appreciation and are not found in the picture galleries of the usual department store.

Great care has been taken in the preparations for this exhibition, which is to be an annual event, and an advisory board, consisting of H. Bolton Jones, A. T. Van Laer and C. C. Curran, have assisted the managers of this department in the selection and hanging of the pictures.

In the first gallery there are an excellent example of George Inness, Jr., marked by characteristic tonal quality and expression—a graceful portrait, "Mlle. Coquelicot," by Robt. Vonnoh; an attractive and typical landscape by Edward Gay and "The Sleepy Boy," by Edith W. Prellwitz—charming in subject and well painted.

The second gallery shows a landscape in brilliant greens, "The Brook," by Jonas Lie, a small characteristic animal study; "Canadian Wilderness," by Carl Rungius, and a good example of George M. Breustle's brush, "Meadow Brook," and Olive Black's "In the Berkshires," while Walter Clark's "Autumn Winds" well expresses the spirit of the season, as does all John F. Carlson's winter landscape.

"The Serenade," a mystical subject, by Ivan G. Olinsky, is in strong contrast to Louis D. Vaillant's "Autumn Piece," one of the few nudes in the display. Robert D. Gauley shows a typical canvas, "A Corner of Old Holland"; Alice B. Winter a winsome figure subject in "Annie"; Helen M. Turner a flower study of unusual loveliness, "Mountain Laurel," and Paul Cornoyer a strong rendering of light effect in his "Old House—Bermuda."

In still another gallery are A. Leon Kroll's colorful "Studio Window" and Chas. Bittinger's "Afternoon," J. G. Brown's departure from his street garnier subjects, "American Farmer," a beautifully colored and faithfully rendered landscape; "Late Autumn," by Cullen Yates, and a typical wood interior by R. M. Shurtleff, with fine depth and perspective.

Charles P. Gruppe shows a well painted canvas, "The Meadow Brook"; Arthur Hoerber a mellow landscape, "September Afternoon"; while E. C. Volkert's "Hill Pasture" is ably handled, as is also George Bellows' impressionistic canvas, "New York." Two examples of Carlton Chapman's clever brush are a characteristic marine and "Gathering Seaweed on the Coast of France." Walter Palmer is represented by "Woods in Winter," an opalescent snowscape, F. S. Church by a typical decorative subject, "Flamingoes"; Edward Potthast by his strongly painted "Lake in the Rockies" and Colin C. Cooper by his academy picture, "Laufenberg on the Rhine."

Matilda Brown shows an excellent study of sheep grazing in "June Day," while Clara T. MacChesney sends the only still life.

Carroll Beckwith, who was not represented last year, shows a charming and

distinctive example in "The Terrace" and Frederick J. Mulhaupt a marine, "Moonlit Surf"—strong in color and treatment.

Other artists contributing to the success of the exhibition are Francisco Pausas, Mary G. Blumenschein, Mary I. Low, William H. Lippincott, Alphaeus P. Cole, E. L. Blumenschein, Richard F. Maynard, Mrs. E. M. Scott, Norwood MacGilvary, William T. Baer, Emil Carlsen, Walter Douglas, Louis Berneker, Eliot Clark, George F. Muendel, E. Lampert Cooper, Henry S. Hubbell, Edward Dufner, Helen W. Phelps, Hobart Nichols, William Whittemore, Frank A. Bicknell, Mrs. Ella C. Lamb, Clara W. Parrish, William A. Coffin and Merritt Post.

Art at the Century.

The Century Club held its regular monthly exhibition in its gallery, 7 West 43 St., last week. As an unusual attraction, there were, in addition to the work of club members, a group of paintings by foreign artists, loaned by Mr. T. Hooker. These included examples of Rousseau, Daubigny, Schreyer, Blommers, Bouguereau, Meyer von Bremen, Benjamin Constant, Gerome and Robie. The Americans represented were W. T. Smedley, Harry Eaton, G. H. Smillie, R. Arthur, G. B. Child, W. Palmer, K. Frazier, Carroll Beckwith, Carlton Chapman and Bolton Jones. There was also an unusually interesting group of etchings by C. F. W. Mielatz.

Art at Carroll Gallery.

Exhibitions of works by Josephine Ames Morton and Fred Dana Marsh were held at the Carroll Studios, 64 West 38 St., this week, closing today. Mrs. Morton's landscapes and marines proved very popular. They had delicacy of handling and joyous and appealing color. Especially good were "Farm Lands," "Williamstown, Winter," and "Marine." Fred D. Marsh's Industrial Murals were so much in demand during his exhibition held at these galleries a few weeks ago, that a request was made to show them again. They have attracted the same interest during the past week. The next exhibition at these galleries to open on Monday next will be of a group of works by Beatrice L. Stevens.

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Rowlandson Drawings.

The fourth exhibition now on at the Knoedler galleries is a group of original drawings by Thomas Rowlandson, the English humorist of the late Eighteenth and early Nineteenth Centuries, who preceded the French Daumier, in whose work the influence of Rowlandson is evident. His subjects were taken from people in every walk of life, in many cases grotesquely caricatured. The drawing is faultless, the color delicate and harmonious and the subjects always humorous.

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Exhibition of Paintings

By American Artists

Until Saturday, February 15th

Special galleries contain the works of many artists of note, hung under the direction of the Artists' Advisory Board, composed of Mr. H. Bolton Jones, N. A., Mr. A. T. Van Laer, N. A., and Mr. C. C. Curran, N. A.

All lovers of Art are Invited to view the Exhibition

Sixth Floor

BROADWAY AND THIRTY-THIRD STREET

EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Entry blanks from Europe must be received by Feb. 28
 Entry blanks from America by Mar. 10
 Exhibits collected in London by Dicksee Feb. 12-15
 Exhibits collected in Paris by Paul Navez Feb. 12-15
 Opening of exhibition Apr. 24

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Eighty-eighth annual exhibition.

Exhibits received Feb. 26-27
 Varnishing Day Mar. 14
 Opening of exhibition Mar. 15
 Closing of exhibition Apr. 20

WITH THE ARTISTS

The talented young sculptor, J. M. Swanson, was commissioned late last year by the New York Numismatic Club to make a bas-relief profile portrait nearly lifesize of its president, A. G. Heaton, the artist, to appear on a metal medallion for presentation to the latter and on about eighty (half-dollar size) medals subscribed to by members for souvenirs. The commission has been executed and Mr. Swanson's work is pronounced by Mr. Brenner, the designer of the Lincoln cent, to be very fine in artistic qualities and an excellent likeness.

Joseph Boston's large picture painted in the Adirondacks last Summer, and exhibited at the Chicago Art Institute at the Annual Exhibition last month was sold in that city to a well-known collector.

Gari Melchers has taken a studio apartment in the Gainsborough for the remainder of the season.

John Sloan has promised to exhibit a canvas at the coming exhibition of Painters and Sculptors opening on Feb. 15, at the 69 Reg't Armory. This will be the first time his work will have been seen in an exhibition in some years, and the art public will be interested to observe that he has changed his manner to some extent. He paints now in a higher key than formerly, but his work is stronger and better than before. Some of his presentments of East Side life are remarkably truthful in rendition and subject.

Elsie Southwick recently returned to her studio, 24 Gramercy Park, after spending several months in Indianapolis, where she painted miniature portraits of Messrs. James Whitcomb Riley, and Meredith Nicholson, now the property of the Indianapolis Art Museum. She also painted Mrs. Carl G. Fisher and Mrs. Charles B. Sommers, and the little son of Senator Albert Beveridge, and is now at work on an oil portrait of Mr. Onoto Watana.

Hamilton King has taken a studio in the 67 St. Building, where he is painting his attractive and well-known portrait pastel heads.

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A BARGAIN—Large duplex studio apartment to let at a greatly reduced rate owing to lateness of season. Naegle, 27 West 67th St., New York.

Union League's Anniversary Show.

A special effort was made by the art committee of the Union League Club this month to have the present exhibition, which opened at their galleries on Thursday, to continue through today, one of unusual interest, owing to the fact that this week marks the fiftieth anniversary of the Club's existence. A dinner was given on Thursday evening to the ex-presidents and the only five surviving charter members of the Club.

Harry Watrous and William Coffin, commissioned by R. W. Van Boskerck, chairman of the art committee, still ill at his Sherwood studio, to arrange an anniversary exhibition, selected a group of painters who represent the period of the founding of the Club, 1863, as well as a number of the later men. They secured diploma examples from the Academy of Design collection at 109 St. and Amsterdam Ave., and all the men represented are either Academicians or as-



THE CLIFFS AT DOVER,
 By J. M. W. Turner.
 In the Borden Collection Sale.

sociates. The exhibition is therefore of historical as well as artistic interest.

Among the earlier painters represented are Durand, Kensett, George H. Boughton, Thomas Hicks, whose portrait of Harriett Beecher Stowe is exciting great and deserved interest; Charles W. Peale. Samuel Colman Casilear, Geo. A. Baker (a fine portrait of Charles L. Elliott), E. L. Henry, J. G. Brown and Winslow Homer. There is a large landscape by Albert Bierstadt, presented to the club by his widow; "War News From Mexico," by R. C. Woodville; and examples of Eastman Johnson, Wyant and Inness; a remarkable portrait of Mrs. Mary Ann Gouldin, painted in 1858 by Charles L. Elliott, and a rare portrait of William Cullen Bryant by S. F. B. Morse are also features of the display.

Of the younger men there are examples of F. V. Du Mond, Bolton Jones, C. H. Davis, Emil Carlson, Robert Blum, R. W. Van Boskerck, W. A. Coffin, F. Jones, F. W. Benson, A. T. Van Laer, C. Woodbury (a fine marine), E. C. Tarbell, A. Harrison, J. W. Alexander, B. Williams, H. W. Ranger, L. Loeb, F. W. Kost (a tender, colorful landscape), J. Alden Weir (an excellent portrait of A. P. Ryder), and a self-portrait by John Sargent.

Owing to the unusual interest displayed in the exhibit, the Club has consented to keep it open another week.

Metropolitan Museum Enriched.

By the terms of the will of the late James Bartlett Hammond, who died at St. Augustine, Fla., Jan. 27, the Metropolitan Museum becomes sole heir to his entire estate, reported to be worth some \$1,000,000.

NEW SOCIETY vs. ART TARIFF.

At a meeting of the Directors of the Association of American Painters and Sculptors, in this city, Jan. 18 last, a quorum being present, preambles and resolution, opposing the art tariff were moved by Arthur B. Davies, seconded by Mowbray-Clarke, and were passed unanimously:

In consequence of this resolution Mr. Quinn, with the Secretary of the Association, Walt Kuhn, appeared before the Ways and Means Committee at its evening session Jan. 30 last, addressed the Committee and handed in a brief setting forth the arguments in favor of the removal of the duty.

Mr. Quinn showed that since the duty was taken off works of art over 20 years old, in 1909, the revenue collected from the new works had declined from \$255,000 odd to \$52,000 odd, whereas the value of the works of art over 20 years of age imported in the same period, and paying no duty, had increased by millions.

Mr. Quinn then gave a digest of the argument before the House Committee of 1909 in favor of admitting all works of art free, by the representative of the Free Art League, although, unfortunately, unsuccessfully.

Counsel pointed out that the United States is the only civilized country in the world that places a tax upon art and that

CHICAGO.

The seventeenth annual exhibition of works by Chicago Artists and vicinity continues to attract hundreds to the Art Institute to view the 332 paintings and sculptures now there. Many clubs have given receptions and will do so throughout the display, which runs to February 21. Purchases have been numerous and made from the opening of the display. Interest centers in the prizes offered, two of which only are available at this time. William Wendt was awarded the Mrs. Celia S. Kirchner prize of \$300 for the most important painting for his "Mountain—San Antonio." Kathleen Robinson with "Inspiration" received the Mrs. John C. Shaffer prize of \$100 for the best piece of sculpture. The Englewood Woman's Club gave Datus Myers \$50 for the excellence of two paintings, a portrait and a landscape. Alfred Juergens and Wilson Irvine were honored—the former for "An Afternoon in May," purchased by the Municipal Art League, and the latter for his "Path," which went to some patron. Charles E. Boutwood disposed of a picture to a Woman's Club.

An Excellent Display.

The display is of pronounced excellence this year, and the work of one hundred and forty-one exhibitors has a higher standard than ever before. Figure works almost predominate and portraits abound, and there are landscapes from all over the world. The one notable marine in the exhibition, "Early Afternoon on the Atlantic," has been purchased by one of the Women's Clubs. Charles E. Boutwood has a splendid group of landscapes and one excellent portrait. He has disposed of "Low Tide, Etaples," to a club. His "Pêcheuse, Etaples," and "Grandmothers" are especially worthy of mention. Adam Emory Albright has his characteristic scenes with children at outdoor pursuits in vacation time. The Camerons (Marie Gelon and Edgar) have returned in time from a two years' stay in France to show the quaint homes, customs and costumes of Brittany, as well as its beautiful landscape and its village types. "An Afternoon Call," with two others, are by Walter M. Clute, the genre painter. Children stroll over hill and dale for Ada Walter Shulz in the most enjoyable manner, and "Returning From a Visit" and "Packing the Baby" attract a delighted group of visitors.

Further notice of this display will be given next week.

Among the Dealers.

The unusually valuable and interesting loan collection at the Henry Reinhardt Gallery continues to attract the public. This gives an idea of the development of the early American painters to the most successful of the present day.

Roullier has an exhibition of etchings by Whistler, Zorn and Nordfeldt, and the latter has outdone himself in his latest prints. His great advancement is notable to all who view his work, which has made a strong impression on print lovers.

An attractive show is that at O'Brien's composed of Herman Dudley Murphy's latest paintings, those of Porto Rican scenes, and of Venice. His associate in the show is Ettore Caser, whose fourteen paintings are of Venice but treated from an entirely new viewpoint.

Tanner's paintings are on view at the Thurbur Galleries and the interest in them is as strong as ever. Scenes and types are shown in the views of Tangier, including two "Moonlight—Old Building outside Kasbah," "Moonrise—Walls of Tangier," "The Sultan's Stables," and a large canvas, "Entry of El Mokri into Tangier," especially picturesque.

Anderson shows American art and Moulton and Ricketts in addition to their many fine paintings, have on view to Feb. 22 portrait miniatures by Alyn Williams.

Giselle d'Unger.

AMERICAN ART NEWS.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the American Art News, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desiring of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It guarantees that any opinion given will be so given without regard to personal or commercial motives.

ANNOUNCEMENT.

As the second and concluding session of the important and interesting auction of the Borden pictures will only take place at the Plaza ballroom Friday evening next, Feb. 14, our next issue, that of Feb. 15, owing to pressroom exigencies may be slightly delayed in reaching our readers and patrons.

THE ART TARIFF AGAIN.

Elsewhere in our columns will be found the resolutions passed at a recent meeting of the Society of American Painters and Sculptors in this city, as a result of which a Mr. John Quinn, a lawyer, accompanied by Walt Kuhn, Secretary of the Society, appeared before the Ways and Means Committee of the House of Representatives in Washington, a few days ago, Mr. Quinn made an argument before said Committee and later presented a brief, a condensation of which is also published elsewhere, arguing for the removal of the present absurd art tariff.

It is to be regretted that the Society and its lawyer did not acquaint themselves more thoroughly with the subject and that they evidently did not give the time necessary to a thorough investigation into the last battle on this important question in the autumn

of 1909, before bringing the subject again before Congress. Had they done so, they might have pursued a different course, or more wisely, have abstained from agitating the subject at this time. Mr. Quinn in his argument and brief, and especially in an interview with a N. Y. Evening Post reporter, from his evidently hurried study or the study of his subordinates, of the text of the last discussion before the tariff committee in 1909, made several illogical statements and unfair and unjust reflections upon persons who argued for or against an art tariff, 3 years ago. He stated for example that the editor of this Journal had in 1909 made the astounding statement before the House Tariff Committee that "European art was for the most part distinctly debasing to taste and uneducational in every way, etc., whereas as a matter of fact the said editor made no such unqualified and absurd statement and had Mr. Quinn given the context of his argument, an entirely opposite impression would have been derived. It is only fair to say that Mr. Quinn has taken steps to correct this statement in his revised brief and also in the Evening Post.

If the question of the art tariff is to be revised, and under present business conditions, it seems to us it would have been far better, despite the inconveniences and absurdities of the present tariff, especially the 20-year provision on pictures—to let it rest—this Journal again urges, if the Democratic party should unhappily decide to have a tariff on art, the specific duty, for which it battled three years ago.

This, briefly stated, is a duty of \$100 on all art works over \$700 in value, or, in other words, on which the old duty of 15% would come to \$100 (those works under that amount to pay the old duty of 15%) and with the provision that the work of all dead artists should be admitted free. Such a duty would give those who will plead that there must be some revenue from art importations, satisfaction, as it would bring in far more than now proceeds from the present art tariff, would not bear heavily on anyone, and would, by the saving dead artists' works clause, relieve us from the odium of the charge of "taxing Raphael, Corot, Phidias and Bernard Palissy."

The ART NEWS would welcome what we ought to have as a civilized country—free art—but if political and economic conditions are to prevent this happy consummation, as is to be feared, let us by all means have the specific duty above detailed, and let the silly and confusing 20-year provision on pictures and 100-year provision on art objects, be done away with.

The Brooklyn Institute of Arts and Sciences has received from the Hon. Charles A. Schieren twenty-eight paintings purchased by him at the recent Henry T. Chapman Collection Sale.

"Tribute Money," a large picture by Rubens, has just been purchased by Councillor Koppel, of Berlin, from an English estate. The canvas was shown at last year's Royal Academy.

BILLINGS PICTURES NOT SOLD.

The story published in our last week's issue to the effect that Mr. C. K. G. Billings had sold his large and valuable collection of pictures to Mr. Richard Halstead, and which story came to the ART NEWS from persons of such unquestioned position in the community and responsibility that, in the absence of Mr. Billings in Panama, it could not be doubted, is now stated by Mrs. Billings, whose authority the ART NEWS has received to make her statement public, to be without foundation.

Mrs. Billings states that Mr. Billings has not sold his pictures, either to Mr. Halstead or anyone else, and has no intention of so selling them.

The ART NEWS has expressed its apologies to Mrs. Billings in the absence of Mr. Billings, and regrets extremely that, despite its great care in the verifying of all news that reaches it, it should have been misled in this instance. The origin of the story and the relating of it by the gentlemen through which relation, in the presence of witnesses, it reached the ART NEWS, remains a mystery.

ECHOES OF CONOR-WOOD SALE.

There have been considerable interest and curiosity expressed in art circles of late over the fact that Dr. Valentiner, of the Metropolitan Museum, Dr. J. E. Stilwell and other collectors purchased several pictures at very low prices in the sale of the collection of the late Mrs. Meta J. Conor-Wood, of Philadelphia, at the American Art Galleries on the evenings of Jan. 29-30, and there is not a little disappointment on the part of dealers and collectors that they did not attend the sale, as it is generally understood that Dr. Valentiner, in particular, secured some great bargains for himself and friends.

The reason for the small attendance and prices of the sale were due to the very frank and honest preface to the catalog, which admitted that many of the attributions could be questioned, and knowledge of the fact that on the advice of Mr. J. J. Johnson, the eminent art collector of Philadelphia, that city to which Mrs. Conor-Wood had willed the pictures, had rejected them. So it happened that Dr. Valentiner secured, and it is inferred with a belief in their authenticity, a "Virgin and Child" catalogued as the School of Titian, for \$75, a Tavern Scene, given to Molinair for \$90, a "Landscape and Cattle" attributed to Cuyp for \$450, and a large river scene—one of the best pictures shown, attributed to van Goyen, for \$1,710—the last purchased for Mr. Felix Warburg.

It is now reported that some \$6,000 has been offered for one picture that sold for \$600 and Dr. Valentiner and Mr. Warburg are especially congratulated on the capture of the canvas given to van Goyen. It must be said, however, that the present excitement over this sale is chiefly due to the fact of Dr. Valentiner's purchases, and that if he had not been present and made these purchases—this would not have occurred—good proof that there is "something in a name" after all.

SIR WM. AGNEW'S PICTURES.

The estate of the late Sir William Agnew, who died Oct. 30, 1910, was appraised at \$6,225,000. His pictures, books, silverware and jewels are valued at \$319,085. The pictures include the portraits of Lord Melville, by Sir H. Raeburn; William Locke, by J. Hoppner, and Lady Hamilton, by Romney. These were valued by the appraiser at \$15,000. Sir William left a painting of "Mrs. Hartley and Child," by Sir Joshua Reynolds, to the National Gallery.

DINNER TO MR. HEARN.

An unusually notable and interesting event of the present art season, was the complimentary dinner tendered by his friends, some two hundred of whom united in the affair, to the eminent merchant and art patron and collector, Mr. Geo. A. Hearn, in the small ballroom at Sherry's on Tuesday evening last.

The dinner which was arranged by a committee, some of whose members were Messrs. Benedict J. Greenhut, R. Ross Appleton, Nathan Straus, Jr., etc., was an exceedingly well-appointed affair. The guests sat in groups at small tables, Mr. Hearn occupying the place of honor between Mr. William T. Evans and Mr. B. J. Greenhut at the largest table. After the reading by Mr. Appleton of letters of appreciation of Mr. Hearn's good citizenship and services to the city, and to the cause of art in America, from Mayor Gaynor, Cardinal Farley, Joseph H. Choate, John W. Alexander, Howard Russell Butler, and Geo. H. Smillie—the last an exceedingly witty epistle, speeches were made by Mr. Wm. T. Evans, Borough Pres't McAneny, Franklin W. Hooper, of the Brooklyn Institute, Catholina Lambert, Bernard H. Ridder, John B. Claflin and John A. Meek. Mr. B. J. Greenhut was the toastmaster. Mr. Hearn responded in a few well chosen words.

The artists, art writers and patrons present were Carroll Beckwith, T. J. Blakeslee, Geo. H. Bogert, Bryson Burroughs, Wm. M. Chase, Royal Cortissoz, Elliot H. Dainigfield, John L. Elderkin, William T. Evans, Isaac D. Fletcher, Arthur Hoeber, Franklin W. Hooper, W. Stanton Howard, Henry R. Ickelheimer, Alphonse Jongers, Roland F. Knoedler, Frederick W. Kost, Catholina Lambert, Adolph Lewisohn, Edward Robinson, Henry B. Snell, James B. Townsend, J. W. Beatty and F. Ballard Williams.

PA. ACADEMY EXHIBITION.

(First Notice.)

The one hundred and eighth annual exhibition of the Pennsylvania Academy of Fine Arts, which opens to-night in the galleries of the Academy in Philadelphia, with the usual private view, has its accustomed note of distinction. The Academy's display is always extremely interesting in the breadth and catholicity of its exhibits. There is this year, as always, much to interest both artist and student, as well as the layman, and there is a refreshing freedom from the purely pictorial canvas, and a tendency to admit work big in conception, without too much stress upon the commercial finish.

Most of the leading artists of the country are well represented, and the exhibition numerically is about the usual size.

All that can be said in this first hasty notice of the exhibition is to call attention to its distinctive features notably the handsome, unfinished, full-length portrait by Thomas P. Anshutz, before which is placed the bronze portrait bust of the deceased painter by Charles Grafty, to be presented to the Academy by friends of the artist. Another excellent portrait bust is one of Lytton Buehler, the painter, by Albert Laessle, and a third is of James Grafty by Clyde R. Bathurst.

The place of honor in Gallery F, the Honor Gallery, has been given to Friesseke's well-known canvas, "Youth," while Richard Miller's "Nude" has the centre of the long honor wall.

Among the stronger things in this gallery are several landscapes by Edward W. Redfield, which express his skill in the painting of the American winter landscape. Of these, "The River in Winter" is handsomely hung on the panel, to the right of the place of honor, while Daniel Garber's "Wilderness" hangs pendant to it.

On a nearby wall an interesting portrait, "Lillian," by Robert Henri, appeals as one of the admirable things of the show. This attractive canvas depicts an interesting type of young girl and is handsome in its arrangement and in color. Further along this wall is a simple and wonderfully painted "Nude" by Arthur B. Carles, which for pure beauty and charm is perhaps the most inspired thing in the exhibition.

Among the younger men represented are Blossom Farley, with "Sand and Sea," a careful study of the Jersey Coast at Barnegat. George Oberteuffer, whose several canvases of French architectural subjects are of special interest, and H. Amiard Oberteuffer, whose two still lifes show marked artistic taste and a highly developed sense of beauty.

Helen W. Henderson.

THE BORDEN COLLECTION

(Second Notice.)

The pictures, porcelains and art objects, furniture, etc., and the library of the late M. C. D. Borden, were placed on public view at the American Art Galleries, 6 E. 23 St. yesterday, where they will remain open for inspection to the several dates of sale, each and every day, excepting to-morrow, and on Tuesday and Wednesday evenings next.

The exhibition of these art and literary treasures will be the most notable event of its kind, in all probability, of the present season, while the sale of the treasures and library will be the most important and interesting since the dispersal of the Yerkes, and preceding that, of the Marquand Art Collection. The sales, as was announced last week, will be as follows: The pictures will be dispersed in the Plaza Ballroom by Mr. Thomas E. Kirby, who will act as auctioneer at all the sales for the American Art Ass'n on Thursday and Friday evenings next, Feb. 13-

Porcelains and Art Objects.

The porcelains and art objects, which will be sold, as said above, on the afternoons of Feb. 14-15 and 17, will in their way bring together almost as notable an assemblage of collectors, connoisseurs and dealers, as will the pictures, for they include some remarkably rare and fine specimens and articles, and have an unusually high standard of quality. Especially important among the oriental porcelains, enamels and jades, all with few exceptions secured by Mr. Borden from that eminent connoisseur and student, Mr. Thomas B. Clarke, are the Cloisonné enamels, notable among which again are a miniature Ch'ien-lung beaker, a rouge box of the same period, a libation cup (Ming), a miniature vase (Ming), a Champleve perfume box (Ch'ien lung), a bottle shape vase (Ch'ien-lung), an incense burner (K'ang-hsi), a double Champleve (Ch'ien-lung) and an enamel tripod incense burner (Ch'ien-lung).

The collection of jades, while not large, is very high in quality and has some beautiful specimens, notably a cameo-glass snuff bottle and amethyst snuff bottle, a jadette snuff bottle, another of rock crystal, still another of Chinese cameo glass, a miniature vase with cover, a beautiful translucent golden brown amber water receptacle, a carved open-work jade miniature table



THE PET BIRD.
Sir John Millais.



UNWELCOME CONFIDENCES.
Alma-Tadema.



LUCRETIA STABBING HERSELF.
Rembrandt.



PORTRAIT OF A GENTLEMAN.
Van Dyck.



CASPAR SIBELIUS.
Franz Hals.

14, the art objects at the American Art Galleries on Friday, Saturday and Monday afternoons next, Feb. 14-15-17, and the Library at five sessions, beginning Monday evening Feb. 17, and continuing through the afternoons and evenings of Tuesday and Wednesday, Feb. 18 and 19. The picture sales will begin in the Plaza ballroom at 8.15 P. M. and the art object and library sales in the American Art Galleries at 2.30 o'clock, afternoons and 8.15 o'clock evenings.

In the first review of these collections made last week, the pictures, which number no less than 82, and some typical examples of which, representing the early Dutch, English and the modern English and American schools, are reproduced in this issue—were touched upon and the library was also mentioned.

screen, another exquisite one of imperial jadite, an emerald green jadette sacrificial jar, and a moss green jade water receptacle. There is a flawless rock crystal ball and an exceptionally beautiful gray jade vase.

The Japanese ivory net sukes and other Japanese carvings, the lacquers and a few bronzes must also be mentioned.

Single Color and Other Porcelains.

The single color porcelains form a superb array and will be eagerly battled for. They are mostly of cabinet size, and it is impossible to do more than mention a few of the more notable specimens. These are a crushed strawberry-bowl and a green pear-shaped vase (Ch'ien-lung), an iron rust galipot of the same period, a stone blue ovi-form jar (K'ang-hsi), and an apple green tripod censer (Ch'ien-lung). A group of peach blooms, Sang-de-Boeufs and Claire-de-Lunes, are simply superb, and mention must be made of one in particular, an amphora (Kang-Hsi). The coral reds and peacock blues among the single colors are also noteworthy.

In the five-color and other decorated porcelains, there is a pair of covered tea



LADY POURING TEA.
Gerard Terborch.

LONDON LETTER.

London, Jan. 29, 1913.

The King has presented to the National Portrait Gallery a portrait of the late King Edward VII, thus continuing the uninterrupted series of Royal portraits which adorn its walls. The sum of \$20,000 is said to have been given to Sir Luke Fildes for the original portrait and its replicas. The late King is painted in his uniform of a field-marshal wearing the blue ribbon of the Garter and the coronation robes, the rich tones of which have enabled the artist to effect a particularly fine color scheme.

It may be remarked, "en passant," that the National Portrait Gallery has lately undergone extensive redecoration, while the pictures have been rehung to considerable advantage. In addition to a general lightening of the decorative scheme and an extension of the wall space for the pictures, an unusual departure is to be noted in an innovation carried out on the top floor whereby the panelling has been stained black so that the strong top light is absorbed instead of reflected, and the most delicate tones in the canvases given, in consequence, their full value. This idea, which has been found to be entirely successful, deserves to be noted by private collectors.

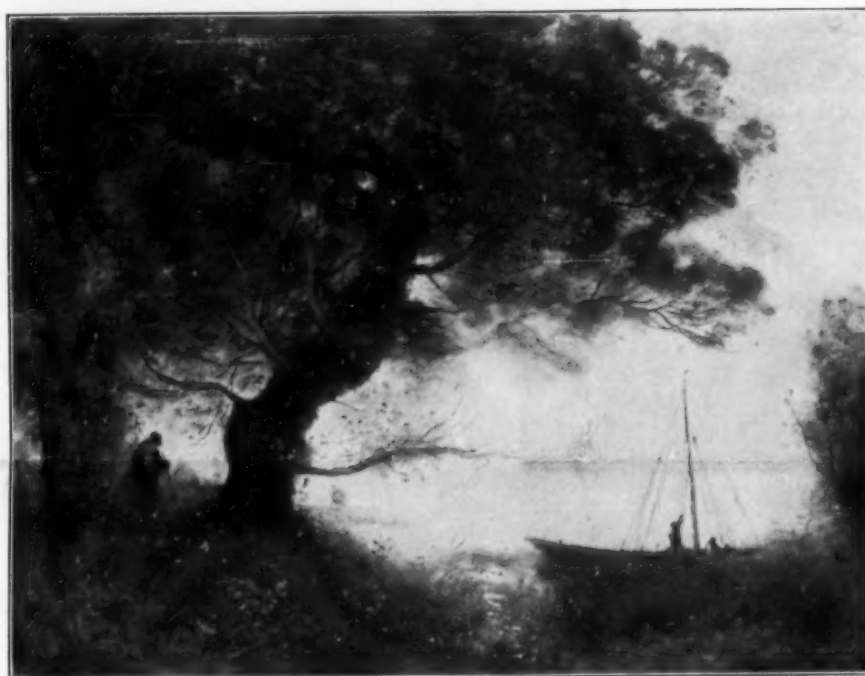
Rumor has it that £150,000 is the price asked for the painting, said to be Raphael's famous "Madonna della Quercia," now to be seen by invitation in one of the rooms of the Hotel Cecil. Something more than a mild sensation might have been occasioned in art circles, if reports as to the work had been strengthened by the judgment of any of our leading critics, and if any authenticated particulars as to how the canvas had been permitted by the authorities to leave Italy had been forthcoming. It is understood that the picture is in the possession of a syndicate but no individual names have been published. A reproduction of Raphael's picture is in the Prado Museum in Madrid and is supposed to be by his pupil, Giulio Romano. No photographs have yet been issued to the Press. Should the price asked be obtained, it will exceed by half, the £100,000 given recently for Rembrandt's "Mill," from Lord Landsdowne's collection, which up to now stands for the highest sum ever paid for an "Old Master." Raphael's Ansidei Madonna cost the National Gallery £70,000 in 1885.

The exhibition of M. Maurice Romberg's drawings of "Morocco and Algeria," at Messrs. Dowdeswell's Galleries in Old Bond Street, has considerable attraction. The pictures are drawn, as it were, from the inside, not from the outside, and betray real knowledge of the people and places with which they are concerned. M. Romberg's work evinces no mean talent and well repays a visit.

The right of local parish authorities to part with plate presented to their churches is at present receiving considerable attention owing mainly to the proposal to sell the exquisite gilt and silver cup, which about 1625 was presented to Tong Church, Wolverhampton, by Lady Eleanor Harris. Some time ago, the British Museum would have given as much as £1,200 to preserve the cup to the nation but the parish authorities hoped to secure more and did not accept. The question as to the sale of ecclesiastical plate comes of course under ecclesiastical law but it is one of vital importance and every effort is being made by our museum authorities to safeguard, or to enable local authorities to safeguard their treasures. Mr. Arthur Leveson-Gower is interesting himself in the matter and it is hoped that before long some practical steps may be taken.

L. G.-S.

BORDEN'S COLLECTION--Continued.

LE BATEAU AU CLAIR DE LUNE.
Corot.

bowls (Ch'ien-lung), unusually beautiful, a soft paste bottle shaped vase, a garniture of Mandarin vases, three superb club shape famille verte vases, a Mandarin jar and a five-color temple jar (Ming), two splendid black Hawthorne vases (K'ang-hsi) and an early Ming jar, with external casing, finely carved, a unique specimen. The early Ming porcelain jars are also important, and there are 3 Han pottery vases—all unique.

The blue and whites are also exceptionally fine and varied. The most notable specimens are a Hawthorne ginger jar (K'ang-hsi), two Hawthorne jars (K'ang-hsi), some blue and white vases (K'ang-hsi) and two splendid powder jars.

Antique Greek and Roman Glass.

Mr. Borden was especially fond of antique Greek and Roman glass, and secured through Mr. Thomas B. Clarke an assortment of exceptional beauty and value, numbering 122 specimens. From the late Henri de Morgan, Mr. Borden obtained a splendid group of Greek terra-cottas—28 in number—and from the same antiquarian 11 pieces of antique Syrian jewelry, and five solid gold jewelry pieces from Graeco-Phoenician tombs. The Greek coins in this collection, also selected by Mr. de Morgan, number a score and illustrate the art of the Greek engraver at the best period.

There are some rare old pieces of Indian jewelry secured from Marcus & Co. in 1896, 13 old fingerings from Mr. Wm. M. Chase's collection, while the miscellaneous cabinet objects include old European carved ivory, old Dresden groups, old fans, snuff boxes, a Wedgewood Portland vase (a copy of the great Portland vase), a Mintous vase by Solon—a masterpiece—a beautiful web cameo glass plaque, a large ivory and silver tankard made from a section of a large tusk, and carved and a curious and very fine savonnerie picture, XVII Cent., Flanders tapestry panel.

The comparatively small collection, numbering 21, of early Persian silk rugs, is of rarely fine quality, while the furniture and interior woodwork include some splendid pieces of mahogany and some tables, made at great expense by Cottier & Co., especially for the comparatively small rooms of Mr. Borden's city residence.

The Varied Library.

While Mr. Borden was not strictly a book collector, such as was the late Robert Hoe, he had good taste in selection and a general literary knowledge and was especially interested in fine bindings. His library, while of a miscellaneous and varied character on the literary side, is therefore more notable for its fine bindings and the general excellent condition of its contents. Its numbers will be more sought for by the lovers of fine bindings and handsome editions, than by those who seek scarce and rare editions.

It is particularly rich in art books and catalogs. A few numbers chosen at random will emphasize the above estimate of its varied character. There are two volumes on Aeronautica, a collected set of the first illustrated editions of Ainsworth's works, the album of the Duchesse de Berry, in a unique volume, containing rare letters and prints in perfect condition, albums also of Queen Hortense, Marie Louise and one relating to Napoleon I, and his time, the Aldine edition of the British poets, a full set of the American Sportsmen's Library, Wm. Loring Andrews' books, an extra illustrated edition of the Arabian Nights, works on French, English and American art, the first and only volume thus far issued of the Jaccaci publication of art treasures in American homes, which cost \$1,000, the Audubon volumes of American birds and quadrupeds, first editions of Wm. Blake, Dr. Bode's edition de luxe of Rembrandt and a fine set of Boydell prints. There are a unique copy of Robert Burns' poems, the first collected edition of Byron's works, a collected set of Carlyle, a full set of the Humphrey Classics, a large set of books on coaching and driving, a collected set of Court memoirs and histories, the Gough collection of the works of Geo. Cruikshank, sets of first editions of Dickens and Austin Dobson, a good set of books on the early English drama, a set of Geo. Elliot's works, a splendid ex-libris series.

(Concluded on page 7.)

THE WILLOWS.
Daubigny.

PARIS LETTER.

Paris, Jan. 29, 1913.

An exhibition in Room 7, Hotel Drouot, consists of rare pieces of valuable old Persian glass. Ten years ago many specimens of this opalescent glass came from Syria and a good example could be secured for ten francs. But to-day the ancient graves on the seashore stand empty, the supply is exhausted and in consequence huge prices are demanded. There is never any lack of bidders for these pieces on account of their decorative qualities. I noticed in particular a lovely vase in white, decorated with grapes in relief, and two others on either side. In another case are Rakka, Rhages and Sultanabad wares, big jars in turquoise blue and purple covered with a blue varnish, brown plates from the Caucasus and dark blue Persian Hales.

G. De La Peroche Exhibition.

This is an interesting departure on the part of a man who is a true artist, and who has been working hard for 25 years before submitting his work to the public. His style makes an immediate appeal. He originally affected the portrait of medium size which had so long been abandoned, and his venture in this direction met with success. The De la Peroche portrait stood halfway between a miniature and a portrait, it had something of the quality of both and possessed both delicacy and actuality. He has now, however, realized his own individual power and abandoned his early methods, a proceeding in which he was justified. His portraits are living and have the stamp of intimate characterization, are sincere and devoid of flattery and foolish idealization. His style is precise, yet untrammelled, his color is delightful and harmonious, partaking somewhat of the manner of Conder and Charles Cros. To sum up he is an artist who, I have not the slightest doubt, would find warm appreciation in America. Among those who have sat for him are: Mmes. Messimy, Marcelle Tinayre, Victor Marguerite, Raymond Poincaré, Henry Kistmaekers and Napierkowska, (the last, the famous Russian dancer), Mlle. Géniat, M. Henry Bataille, M. Gerald, the poet, and Pierre Wolff.

Current Events.

The exhibition of the work of Forain and Hokusai at the Pavillon de Marsan is meeting with well merited success and attracting the dilettanti.

At the Galerie Bernheim Jeune the "Groupe Libre" has opened an interesting show.

The first day of the exhibition of the work of Carl Oscar Borg at the Galerie Jules Gautier proved a success,—his water colors are extremely promising.

R. R. M. SEE.

LOAN SUFFRAGE SHOW.

A loan exhibition of portraits of women well known in the social world by prominent artists will open Feb. 20 at the Jacques Seligmann Galleries, 705 Fifth Ave., as first announced exclusively in the AMERICAN ART NEWS. The exhibition, to continue five days, is being arranged by Mmes. Philip M. Lydig, Egerton L. Winthrop, Jr., and John Winters Brannan for the benefit of the Woman's Suffrage cause. There will be a charge of \$2.00 for admittance to the exhibition, which will also include music and refreshments, for the first three days. The fourth day will be free.

The portraits already promised for the exhibition are by Sargent, Sorolla, Boldini, Whistler, Cushing, Zuloaga, Lenbach, Chase, Da Costa, Leslie Cotton, Madrazo, Troubetzkoy, Lydia Emmet, Mary Cassatt, Flameng, Benjamin Porter, Emil Fuchs and Ben Ali-Haggin.



SUNSET—MONTCLAIR.
George Inness.



APPROACHING STORM.
A. H. Wyant.

ical series, and a collection of the original dispatches and letters of General Grant. Watson's Fur, Feather and Fin Series, first editions of Goldsmith, the Goupil biograph-

Other Interesting Numbers.

There is a copy of Grolier's "Pontani Opera," a full set of the N. Y. Grolier Club's publications, a set of Hamilton's works, also of Hare's, and the most complete collection of Hogarth's works, with engravings, in America. A full set of Thomas Hood, a XV Century Book of Hours, Leigh Hunt's works, also those of Washington Irving, a fine set of the Italian novelists, Mrs. Jameson's "Shakespeare's Heroines" and Johnson & Buel's "Battles and Leaders of the Civil War" from another varied group.

There are also, in this varied library, a fine edition of the chief Kelmscott Press publications, of Chas. Kingsley's works, also of Kipling, including some rare editions in the original covers, Chas. Lamb's, Andrew Lang's and Chas. Lever's works, Lilly's "Six Court Comedies," Morse's Life of Lincoln, a set of Martin Luther's sermons, the complete works of Lytton, and Macaulay, a XIII Century Mss. of the Gospels, beautifully written in ancient Armenian characters, and the complete works of Marryatt.

Illustrious Names and Authors.

Other illustrious names and authors represented are Mary Queen of Scots, Sir John Mandeville, Marguerite de Valois, and Maupassant. There is another set of Court Memoirs, Sensier's "Life of J. F. Millet," the first edition of Milton's poems, the works of Moliere, the memoirs of Geo. Morland, Wm. Morris' works, several histories of Napoleon, and the original autograph Ms. memoir of Nelson with his album. The Daly-Borden collection of Views of New York City in 12 volumes is a notable feature of the library. There are also Nolhac's works on Boucher, Fragonard, Nattier and Vigee le Brun, a splendid folio on Oriental Carpets, a work on the Paris Exp. of 1900, a good set of Walter Pater's works, an extra illustrated Pepy's Diary, and the works of Edgar Poe.

Two volumes on the History of Fashion will interest New York Mondaines, while

art lovers will turn with pleasure to Dutilleul's and Michel's works on Rembrandt, a Catalog Raisonnee of Reynolds' engraved works, and Walter Armstrong's "Life of

Reynolds." There is a full set of Richardson's novels, a collected set of Old Romances, a series of works illustrated by Thomas Rowlandson, Ruskin's complete

works, also Sir Walter Scott's, Mrs. Meynell's book on the "Work of John S. Sargent," the first four folio editions of Shakespeare. Shelly's complete works, Sloan's life of Bonaparte, and the works of Spencer, Sterne and Stevenson—the last very full.

There is also an unusual collection of Putnam's poems, Swinburne's complete works, and the original autograph and Ms. of his song of "Italy." John A. Symonds is fully represented, as is also Tennyson, the last with many first editions, while there is an unusual set of first editions of Thackeray and much Thackerayana.

Van Dyck and Van Dyke.

Ruskin's "Turner" and works on the old Sir Antony Van Dyck, and by the modern Rev. Henry Van Dyke, with a full set of Vasari, the elder Beruete's work on Velasquez, Temple's and Molinier's books on the Wallace collection, and full sets of Horace Walpole and Isaak Walton, with many books on Geo. Washington, and the collected works of Whyte-Melville and Wadsworth, complete this remarkable library.

Paintings of High Quality.

A review of the pictures, necessarily an incomplete one, as it had to be taken from the catalog, was published last week. It need only be said, that displayed to great advantage in the large and spacious galleries of the American Art Ass'n, they appear even more rich in quality and fine in effect than was possible when in their owner's house. The estimate given last week, that in a high, average of quality throughout, they surpass any picture collection that ever came to the auction mart in N. Y., is confirmed by their study under present conditions. They emphasize the exceeding wisdom of the purchase by collectors of pictures from only dealers of reputation and responsibility, for in the entire collection there is little, if any, room for the questioning of any canvas.

J. B. T.



MISS MORRIS (Afterwards Mrs. Lockwood).
Reynolds.



FIN DE LA RECOLTE.
Jules Breton.



WAGON DE TROISIEME CLASSE.
Honore Daumier.

EXHIBITIONS—Continued.

Titian's "La Schiavona" On View.

A large and imposing portrait of a woman, "La Schiavona," by Titian, acquired by Gimpel & Wildenstein, is on view in their galleries, 636 Fifth Ave., to Feb. 16. Admission by card, to be obtained on application at the galleries.

This example of Titian, painted during the height of his power (1512-1514), mentioned in all the bibliography on Titian and Giorgione and written so extensively about, at the beginning of the XVII century, was in the collection of Count Alessandro Colleoni in the Castle of Cavernago. The Count having been accused of murder and found guilty, was condemned to death and his possessions confiscated.

Among the pictures which should have passed into the hands of the Ducal Chamber was the portrait of a woman by Titian, which the wife of the Count successfully hid because of its great value. The original document in the archives of the Martinego Colleoni family seems, in its description of her efforts, to determine the authorship of the painting, and states that she never gave up the portrait. It remained in possession of the family until in the beginning of the XIX century, when it hung in the document in the archives of the Martinego leoni at Brescia, and later was acquired by Signor Ricardi at Bergamo.

Finally, at the advice of Morelli, the famous writer and critic, Senator Crispi di Milan bought it and placed it in his palace, where it became the masterpiece of his collection.

Gorer Porcelains at Dreicer's.

An exhibition with strong appeal to the collector, of rare Chinese porcelains and hard stones is now on at the Dreicer Galleries, 5th Ave. and 46 St., from the Gorer collection in London.

Mr. Edgar Gorer, of London, recognized as a collector of unusual examples of Chinese porcelains from the XIII to the end of the XVIII centuries has brought together pieces of great value and unequalled quality in this display, as is exemplified in a set of three large oviform black hawthorne vases—Kang-he period (1662-1721) with covers, and decoration of trees and flowers in brilliant aubergine greens and yellows on a black ground. One of the group was secured from the Lord Mansfield collection, the remaining two from another member of the same family.

Another group, of powder blues, consisting of a garniture of three pieces, decorated with reserves in white, with landscapes and designs of altar utensils, is from the early English Trapnell collection, and is of superlative brilliancy and texture.

In another gallery several early Kang-he figures are displayed, among them a remarkable pair "Gods of Light," with vivid green robes and medallion decoration in aubergine. An interesting example also is a figure symbolizing China, supporting the Provinces, in the form of a woman with a boy on her back, beautiful in coloring, with blossoms in rouge de fer and green on a yellow seeded background.

A peach bloom coupe is also of great variety showing the shades of the ripening peach in reds, and strong markings of green showing through the glaze. An ivory cover is surmounted by an apple green jade button.

A fine pair of famille rose jardinières are shown and also a rare vase in rose verte made for the Emperor Kieng-lung (1736-1795) with figure design representing 9 of the 18 "arhats" who were Archaic disciples of Buddha.

In a case in the same gallery, are superior examples of jade, mutton fat and pink fat jade, blue agate amethyst, chalcedony, and rock crystal carved in forms of vases, boxes, etc., of exquisite beauty. The entire collection may be seen upon presentation of a personal visiting card.

Gari Melchers at Montross's.

"A Room Full of Color" is the title of one of the group of rarely good canvases shown at the Montross Galleries, 550 Fifth Ave., by Gari Melchers. The title well expresses the impression received on entering the gallery. It is indeed "a room full of color," and full also of good drawing, composition and deep thought and knowledge as well. Seldom does an artist express himself with such force and tenderness at the same time, present his subject in so simple and honest a manner, and give such individual expression to his works, with no thought or suggestion of trick or device. There are fifteen works shown, all varied in subject, and in this uniformly good display, who can make a choice? Here is an American artist who has reached a high place in modern art, without painting only one subject, "because the public will have no other"—a refreshing and commendable course. There is no monotony here, and the subjects range from figures to land-

scapes, to interiors, and to portrait presentations. There is one nude, cleverly and subtly rendered, well modelled and with solid flesh, lovely in tone, and so skilfully contrasted with the clothed figure of the attendant in the background, that its beauty haunts one. "Dune-Landscape" is Nature itself, simple and truthful, and the familiar, but always welcome, "Morning Room" that strong and true work, with its fine balance, proportion and rare reflected light and color, is delightful to see again.

"The Sisters" is a presentment of two little girls, whose wondering childish expressions are so sympathetically given that its appeal is not soon forgotten. "Sailor and His Sweetheart" is another luscious bit that lingers in the mind. The "Fencing Master," a full length standing figure of man, which occupies the centre of the west wall, an early work, shown at the recent Corcoran display, is sincere. The painting of the hands alone in this canvas is enough to mark the man's unusual ability, even if the work itself is not as attractive as its fellows.

This is an exhibition not to be missed, and one that, once seen, will attract art lovers again and again.

L. M.

Early English Portraits.

An exhibition of notable portraits by the early English masters—eight in all—will open at the Scott and Fowles Gallery, 590 Fifth Ave., on Monday next, Feb. 10, to continue through Feb. 22.

These portraits, each a masterwork, and imported by Scott and Fowles, are loaned by the owners, and include Reynolds' portrait sketch of Lady Bamfylde, Gainsborough's presentment of Miss Elizabeth Linley, Raeburn's great group composition, "Three Children of the Elphinstone Family," Romney's distinguished portraits of Mrs. John Johnson and of Mrs. Corbet and child, and three exceptional examples of Hoppner, the portraits of Miss Coussmaker, Lady Augusta Herbert and the Hon. Mrs. Parkyns.

Prince Troubetzkoy's Portraits.

An exhibition of recent portraits by Prince Pierre Troubetzkoy is on at the Henry Reinhart Galleries, 565 Fifth Ave., to Feb. 15.

Of the 12 works shown, the full and the half-length seated portraits of Miss Julia Robbins attract, as a conspicuous note in the exhibition, not only by the charm and beauty of the subject, but by their distinction and convincing likeness.

Those of Mrs. Ramsay Hunt and the Princess Troubetzkoy are also full of the characteristic "allure" the artist gives to his portraits of women and demonstrated his facility. The presentments of Mrs. Leonard Thomas and those of Miss Rosen and Miss Spiegelberg have fine color sense and interesting treatment of drapery and backgrounds.

The remaining five portraits of the artist's brother, the sculptor, Prince Paul Troubetzkoy, Mr. Foxhall Daingerfield, Mr. Brulatour, Master Finley P. Dunne and Master William Wright are frank presentments, ably executed.

Art at City Club.

Frederick Crane has arranged another exhibition for the City Club, and with his usual discretion has selected a group of strong and interesting painters. The colorful and individual paintings by Albert P. Lucas, which proved such an unusual success, when shown there during the past month, attracted so many art lovers that this exhibition was looked forward to with impatience. Its success is assured.

The ten painters represented are Gardiner Symons, Chauncey Ryder, Albert Groll, Emil Carlsen, William M. Chase, A. T. Van Laer, William T. Ritschel, Cullen Yates, W. T. Silva and Frederick Crane. These have all sent typical examples of their work.

DeWitt Parshall at Folsom's.

DeWitt Parshall's exhibition of some sixteen paintings, now on at the Folsom Galleries, 396 Fifth Ave., to continue through Feb. 12, is one of extreme dignity and poetic charm. Seen with his usual good taste and refinement, the subjects here presented make their claims to strong individuality, beauty of color and thought.

With echoes of the Maurer display, which closed in these galleries last week, and which, by the way, proved a decided success, both in point of attendance and sales, this exhibition, with its tender atmospheric qualities, commands close attention, as the observer cannot help being affected by the contrast. Especially good are the artist's presentments of "High Bridge," the "Sunk-en Ledge" and "Spring, Catskills." The "Great Abyss," a Grand Canyon subject, which holds the place of honor, is beautiful in color and is a well proportioned and

interesting composition. Not less attractive is "Gray Nightfall," tender in tone and appealing; "Surf, Cranberry Island," different in subject from the other canvases, is a strong, well painted and truthful marine, and "Birches, Bartlett's Island," with its golden trees and brilliant foreground, is a gem. The canvases all bear close inspection and should be seen to be appreciated.

Modra at Haas Galleries.

Theodore B. Modra, a painter whose work although new to some extent, to the art public of New York, commands attention by its beauty of color strength and individuality, is holding an exhibition at the Haas Galleries, 648 Madison Ave., through Feb. 15. The forty-six works shown comprise oils, watercolors, and pastels, painted with conviction.

Among the oils are several which deserve mention, "Interior" which represents a French laundry, simply painted and true. A well-drawn nude is another good canvas, and "Toilers of the Sea," "Sunset Near Moosehead Lake" and "Gretchen," are strong. The watercolors are quite as interesting and have quality. Among the most appealing are "Vesper Time," "Canal at Bruges," "The Lace Cap," "Mother and Child" and "Sisters." There is truth and good action in "Chez Maxim, Paris", and tenderness and atmospheric charm in "Bedouins." The two latter are pastels.

Varied Art at Pratt Institute.

An exhibition is on at the Pratt Institute, Brooklyn, through Feb. 19th, of tapestries, rugs, textiles and Persian pottery from the Herter Looms, early Dutch and Spanish paintings from the Ehrich Galleries, N. Y., and old English furniture from Cooper & Griffith.

An exhibition of color etchings of unusual interest is on at the Detroit Publishing Co., 15 West 38 St., to continue through Feb. 15. The artists represented are Camille Fonce, Brunet-Debaines, and L. Chialiva, and there is a choice collection of French mezzotints and facsimile gravures.

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BRONZES AND RARE PORCELAINS

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Max Steegeman is showing a group of his recent paintings at the Snedecor Galleries, 107 West 46 St., until Feb. 15. The exhibition is under the patronage of Mr. Norman de R. Whitehouse.

An exhibition of poster designs by Louis Fancher and Adolph Greidler at the Art Students' League, 215 West 57 St., last week, closes today.

Rena T. Kohlman's bronze statuette of "Little Orphan Annie," which illustrates so sympathetically James Whitcomb Riley's famous poem, is on view at the Macbeth Galleries, 450 Fifth Ave.

An exhibition of "Paintings of Ireland" by Power O'Mally is on at the Prang Gallery, 358 Fifth Ave., to continue through Feb. 22. This is the first exhibition of paintings of Ireland shown in this country, and the recently revived interest in Celtic literature has given zest to the display.

Paul Cornoyer and Hobart Nichols will hold a joint exhibition at the Corcoran Gallery in Washington during late February and early March. It is their intention to show their works during Inauguration week.

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THE ARCHITECTURAL LEAGUE EXHIBITION

(SECOND NOTICE)



COLUMBIA,

H. A. MacNeil, Sculptor.

(Model for a bronze figure in front of "Soldiers' and Sailors' Memorial," Albany, N. Y., Lord & Hewlett Architects.

After one has become accustomed to the inconvenience of metamorphosing oneself, first into a weasel, to read the numbers of the exhibits hung near the floor, and then into a giraffe, to read the numbers of those hung near the ceiling, one settles down to the conviction that while the Architectural League Exhibition this year contains nothing startling, it is yet full of attractive bits.

Country Domestic Architecture.

There are many photographs of domestic architecture that indicate the same expertness on the part of the designer mentioned in the review last week of the Fifth Avenue business buildings, but here there is evidence that the architects go further than merely design. The adaptability of their buildings is more evident. In the country architecture, especially, there is a marked tendency to build in harmony with the landscape; to either place the building in relation to some old trees growing upon the plot, or else to preserve an irregular contour of the land and lay the foundation upon that. There are no longer those disheartening photographs of suburban property where, on land as flat as a billiard table, "homes" are set out like so many dog houses, so little a part of the land that they might be shifted at will.

Today where the land is flat there is much cleverness displayed on the part of the architect in making his building sit well upon terra firma. It is no longer half raised "upon its haunches," so to speak. The exposed foundation course is less in evidence than ten years ago. Sometimes, perhaps, this is carried to the extreme, making the building, to again speak in metaphor, appear to "go down upon its knees." Whether this is hygienically scientific, or whether a certain amount of dampness enters the house, because of the low first-story windows, is another question, but considering the design alone, there is a certain charm about these low, piazzaless frontispieces with pergolas, sun-parlors or porches on both ends.

Such designs as "Alterations for Marshall Fry, Esq.," by Aymar Embury II, "House at Garden City, L. I.," by Oswald C. Her-

ing, and "Residence of H. Ward Leonard, Bronxville, N. Y.," by Bates & Howe (although the roof treatment and the ornateness of the last two are not so charming as Mr. Embury's severe simplicity) all make an attractive country house, that is becoming more and more in vogue every day. A similar treatment is effected in the "House of Orville E. Babcock, Lake Forest, Illinois," by Albro & Lindeberg; here the two ends are gabled wings, making an accentuated "balance" that is very charming. One regrets this year, by the way, not to find more romantic designs by this firm. The half dozen shown all have a touch of originality, but none shows that happy inspiration of the "Stillman Estate at Pocantico Hills, N. Y.," exhibited in 1911. Perhaps it is asking too much that such an inspiration should come more than once in a decade.

James W. O'Connor shows a "Cottage and Stables for G. E. Fahy, Locust Valley, L. I.," a modest effect wrought out with, perhaps, more simple material than is used by any other architect in the exhibition. He has given the effect of the building being germane to mother earth in a delightful manner. His roof lines, too, have an irregular pitch that is quite countryfied.

A photograph that shows but a portion of a building, portrays a "quaint" wing that again emphasizes this quality; it is the "Residence of David Fairchild, North Chevy Chase, Md.," by Edward C. Dean and Bayard Turnbull.

These buildings are mostly in the cottage type; a building with less of the home-like quality, still quite suited for country seats is, the "House for Mrs. C. B. Alexander, Bernardsville, N. J.," by Delano & Aldrich. Here are dignity and good taste that cannot help but challenge admiration.

When our architects, however, go still further toward the country "mansion," as in the "Residence of Miss Laura Robinson, Greenwich, Conn.," by J. E. R. Carpenter and Walter D. Blair, associated architects, there arises the question whether they do not place themselves in the category of the handsome-designing - but - non - adaptability class that includes our Fifth Avenue "shops" and "Castlegoulds." (Here perhaps would be the opportune place to mention that there was crowded out in the first review a clause that made it plain that the illustration last week of "Castlegould" was but a wing of that palatial building, reproduced only to show detail. The entire building gives a very much more picturesque effect than the single wing shown last week.)

Of course stone is a particularly attractive material with which to build a country house, and most of the exhibits of the Pennsylvania residences erected by Duhring, Okie & Ziegler, ensconced in the woods, as they usually are, suggest "home" at the very first sight. Other attractive stone "homes" are "House at Ashbourne, Pa.," by Lawrence, Visscher & Boyd, and "Land Side," "House of F. L. W. Richardson," by Richardson, Barott & Richardson.

A beautiful combination of building and landscape gardening is shown in a frame with several photographs of a "House at Great Neck, L. I.," by Wilson, Eyre & McIlvaine. Another country house to be mentioned is, "Cottage for Dr. T. J. Abbott, Cornwall-on-Hudson," by Parker Morse Hooper, the interior being simple and "live-in-able."

City Domestic Architecture.

City domestic architecture to-day narrows itself down to little more than the frontispiece. Each season the period of the high stooped brown stone front is made more remote, and the low entrance and the flat façade comes



MONUMENT TO LIEUT.-COL. WILLIAMS VILAS, IN VICKSBURG MILITARY PARK. A. A. Weinman, Sculptor. A. R. Ross, Architect. (The Architectural League Medal for Sculpture was awarded to Mr. Weinman this year.)

into vogue. Brick takes the place of stone, and colonial elements force themselves to the van. There is not much chance, under these conditions, for the architect to do anything very striking, and this year's exhibition shows nothing new. But worthy of mention are "Alterations at East 70th Street," by Wm. Emerson, and "Residence of Wm. Lyon Phelps, New Haven, Conn.," shown with views of its charming interior, by Murphy & Dana.

Of semi-public character is the large "President's House, Columbia University," built by McKim, Mead & White. The masonry of the first story is unduly emphasized horizontally so that the large window recesses of the second story do not seem to harmonize. Two string courses form the sills of the upper windows, which make those of the third story seem to have drooped down a foot or two.

Arts and Crafts and Statuettes.

Lack of space prevents mention of much of the small sculpture and a great deal of the arts and crafts that decorate the galleries most pleasantly, and remind us that even if our craftsmen did not come to the fore with uncompromising stability as the Renaissance Florentine craftsmen did, they nevertheless worked with a charm that makes us long for the time when they will become a necessary auxiliary to architectural activity.

Here and there pleasant forms delight the eye, among them a "Bronze Vase," with two little figures for handles, by Anetta Saint Gaudens; "Bronze Door Knockers," by Henry Crenier; "Carved Iris Panel," by E. M. Heller; "A Chalice Mounted in Silver Bronze," by Thomas Shields Clark; "Seventeenth Century Ship, Mantel Shelf Decoration," by Henry B. Culver; "Tile Panel for Chimney-Piece," designed by Violet Oakley and made by the Enfield Pottery; and "Designs for Playing Cards," by Noemi Pernessin.

Among the statuettes, Janet Scudder's "Study for a Statue of Young Diana," stands pre-eminent, the modeling of the planes of the head is as sure as Rodin, the characterization of the type of child is perfect, there is no Neo-classicism here—it is a true artist looking to nature for a guide. The small "Fountain, Boy and Duck" by Frances Grimes is well put together, ample in modeling and has no holes in it. So much of the sculpture seen about the galleries has deep recesses here and there, that create darks in places the artist never intends there should be darks.

Drawings, Water-Colors and Renderings.

The large drawings and lithographs by Joseph Pennell and Carton Moorepark, show a style of architectural sketching that will no doubt become popular in periodical illustrations later on, and which will open the eyes of the public to the picturesqueness of modern buildings. The watercolor renderings this year are charmingly grouped about the Weinman statue of Lincoln, and show that our draftsmen are much more sensitive to color values and surface lights than they were in the past. The notes of travel in watercolor, mostly jottings in foreign lands, are particularly frank and brilliant this year and are shown in large numbers. We note the names of Armand Both, Ralph W. Calder, William L. Carrigan, George W. Jacoby, Victor James, Ely J.

Kahn, Clarence Stein, Walter B. Kirby, O. F. Langmann and Clarence Julian Levi.

Important Work Missing.

One is reminded again of the limited space at the disposal of the League, when one searches the walls for exhibits that show the progress of architecture in the country from season to season. The League's catalogue is a veritable year book of architectural progress, and one regrets when important building operations are not included. It is to be regretted that Chas. A. Platt is not represented; it is hardly possible to record country domestic architecture without considering him. One also misses Cass Gilbert. It would be instructive to see a photograph, at least, of the



ALEXANDER BUILDING, 5th Ave., N. Y. Carrère & Hastings, Architects.

Woolworth Building. Day Bros. & Klauder are also missing. One would like to see their Princeton work. It would, too, have made toward completion if the plans for the new Plaza and Pulitzer Fountain, recently shown at the Public Library, were shown in photographs at least. One would have supposed that the New York Central's "Terminal," Cannère & Hastings' "Manhattan Bridge Approach," and the Panama-Pacific Exposition Buildings would be included in this year's exhibition.

Several typographical errata occurred in the "First Review." The illustrations at the foot of pages 6 and 7 were transposed. Mr. Williams's restoration is of the "House" not the "Houre" of Vestals; Mr. Manships' group is "Mask" not "Mark" of Silenus; the lines "Evidently the American Academy in," should have been followed by "Rome has started out on a high plane, that will not tolerate the old-fashioned 'dry-as-dust' conventional architectural, spider-web drawing with post card tinting." Ernest Knaufft.



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AND RENAISSANCE ART**American Portraitists at Knoedler's.**

Four exhibitions of more than usual interest occupy the Knoedler Galleries, 558 Fifth Ave., through Feb. 14. Perhaps the most important is that of the National Association of Portrait Painters, which fills the walls of the large gallery on the first floor. It is a striking display and one that is attracting throngs, whose great interest is a proof that there has long been a place for such a society in New York. Twenty-four artists are represented, all Americans except two. A. de la Gandara is represented by his old and well-known portrait of Mrs. Frances Burke Roche, and Anders Zorn by his excellent presentment of the late Vice-President Sherman. The place of honor has been given to the late Robert Mac-Cameron's "Don Quixote," one of the lamented artists' best works, and one that shows the method of handling and mode of expression that brought him deserved reputation. John W. Alexander's "Portrait" which occupies the centre of the south wall is indeed charming—graceful in line and interesting in composition, with tender feminine expression, it makes a strong appeal. Cecilia Beaux's "Portrait of a Middle Aged Woman" is hardly one of her best, and Robert Henri's "Lady in Black Velvet" is not his best nor was even his second best.

William M. Chase's presentment of Robert Underwood Johnson in Academic robes, a white and black color scheme, is excellent, lifelike and true; William Cotton's "Portrait of Miss Devorak" is luscious in color, well composed and an excellent likeness. Breuette H. Crawford's "Portrait of Mr. Russell" is a creditable, beautifully toned and sincere work, that of "Signorina Marguerita" by E. Stetson Crawford is good in color, but less inspired. Lydia Field Emmett's presentment of "Boysie Mackey," seen before and favorably commented upon in these columns, is here, and "Mr. J. S. Coleman" by J. C. Johansen is honest in character and a serious, virile work. "Brother and Sister" by M. Jean McLane, shown at the last Corcoran display, is delicious, brilliant and joyous in color, faithful in its interpretation of character and painted with breadth and directness. It adds decided interest to the display.

There are interesting works by Louis Betts, Irving Wiles, W. T. Smedley, Henry Salem Hubbell, Wilton Lockwood (a charming picture) and Adolph Borie. Ben Ali Haggin's "Mrs. George M. Landers" is a decidedly good work, interesting in arrangement and strangely refined for him, nor is it marred by theatrical effect, as many of his former works have been. Victor D. Hecht has an interesting portrait of "Mrs. Arthur Hinkley" done in, for him, a new method. It vibrates with life and is a charming bit of color, and has an easy, graceful pose. Robert Vonnoh's "Dr. Talcott Williams," highly spoken of in these columns when it was shown at the recent Academy Exhibition, occupies an important place here. DeWitt M. Lockman's "Portrait of Miss D." is one of his best, interesting in composition and good in color, with well modeled flesh tones. Ellen Emmet Rand's "Miss Peabody" is shown again, and loses no interest on better acquaintance.

S. Montgomery Roosevelt, founder and chief promoter of the Association, is represented by a dignified, able presentment of "Bishop Darlington," which reflects much credit on his brush, and there is a portrait of a man by George Luks, an unctuous personage, which is a remarkable interpretation of character.

L. Merrick.

Annual Miniature Exhibition.

In the large gallery on the sixth floor of Knoedler's, the American Society of Miniature Painters is holding its fourteenth annual exhibition. Although the exhibits are fewer in number than in previous years, and especially last year, the quality is better than ever before. The pictures "in the little" are well arranged in harmonious groups, and the gallery presents a pleasing and attractive appearance. William J. Baer, president of the Society, is represented by two charming examples—"Dorothy," a delightful presentment of a child, and "Mrs. J. C. G." Martha W. Baxter has two interesting portraits—"Mrs. Ernest Stires" and "Miss Peggy Moore." Alice Beckington, who recently returned from a long sojourn in the West, shows three portraits, all typically good. Lucia Fairchild Fuller is represented by three delicious works, so uniformly interesting that choice is difficult. Her "Red Flower," however, is a gem. Other groups worthy of note are by Lydia E. Longacre, Harry L. Johnson, Elsie D. Pattee, Caroline K. Phillips, Heloise G. Redfield, Mary Rogers, Carlota Saint-Gaudens, whose "Paul and Ivy" is one of the most attractive bits in the display; Mary H. Tannahill, Ella Snowden Vall, Maria J. Streat, William J. Whittemore, Emily Dray-

ton Taylor, Alton Wiles, Fay Shelly and Ethel F. Mundy, who sends three attractive wax portraits of unusual charm. Laura Coombs is represented by two of her able and individual works, serious, and, as always, well executed, and there is a good group by J. W. von Quistgaard. Altogether it is a uniform and interesting display.

An American Degas.

Louis Kronberg, who has made a specialty of pictures of stage personages, by which he has become well known, is showing in a long gallery at Knoedler's through Feb. 15 a group of some sixteen oils and pastels. The subjects are principally ballet girls, so that the artist may be called "An American Degas." These are painted with so much sympathy and knowledge that it only needs a glance to discern the work of a master hand. And the observer receives no surprise when he learns by the foreword in the catalog, that the artist is represented in some of the most important collections in America, such as the Penna Academy, which owns his "Behind the Footlights"; the Boston Art Club, the Boston Museum, the John Herron Institute, Indianapolis, and the collection of Mrs. Jack Gardner, of Boston.

His "Pink Sash" in his present exhibition was purchased last week by Mr. George A. Hearn. That the artist is a draughtsman of unusual talent, as well as a rare colorist, is well evidenced in the display by various examples. His "Ballet Girl in White," with its excellent color values, and sympathetic presentment, is a rarely good work. Not less important are "The Rose," charmingly delicate in color, and "Ballet Girl in Blue," and "Ballet Girl in Pink," good in action and lovely in color. "The Cardinals Robe," an oil, is an interesting composition, well proportioned and good in line, and there is fine rendering of flesh tones and able modeling in the only nude in the display, "The Finale."

L. M.

Tenth Macdowell Group Display.

The Tenth Macdowell Club Exhibition, which consists of a group of well-known women artists, opened at the Club gallery, 108 West 55 St., with a reception and tea on Wednesday, to continue through Feb. 18. That considerable care was given to the harmony of the display is seen at a glance. The women represented are all good painters, and the exhibition is one of the most dignified that has as yet held the walls of the gallery. The place of honor is generously and deservedly given to Charlotte B. Coman's group of four typically good landscapes, to the left of which hangs an equally interesting group of German subjects by Florence F. Snell. Helen W. Phelps has five examples, of which three are her typically delicate, refined nudes. "The White Room," which shows a well-drawn and charmingly presented nude figure, cleverly placed against the white coverlet of a couch, is unusually good. Rhoda Holmes Nichols sends five works, of which "Sunny Day, Venice," and "The First Born," appeal most strongly.

Emma L. Cooper has some of her colorful foreign subjects, and Alethea H. Platt is represented by five rarely good canvases, interiors and landscapes, rich in color and faithfully presented. Clara W. Parrish shows several of her decorative and beautifully colored works "On the Quay," a Paris subject, is a delightful little work. Ida S. Proper's Luxembourg Garden scenes are among her best works. The other exhibitors are Josephine W. Colby, Ruth P. Burgess, Eleanor A. Winslow, and Martha Walter, whose five strong examples add distinction to the display.

The next group of exhibitors will be eight Boston artists, Mary Hazleton, Philip Little, Lilla Cabot Perry, Gretchen Rogers, Alice Ruggles, Leslie Thompson and Theodore Wendel, who will exhibit from Feb. 20 to Mar. 4.

Portraits by Pausas.

A reception was given Sunday last at the Folsom Galleries by Mlle. Lucrezia Bori, of the Metropolitan Opera Co., to show her recent portrait by Francisco Pausas, the young Spanish artist, who now makes New York his permanent home. The portrait shows the fair sitter full length seated, and the painter has caught an excellent likeness, while at the same time he has retained her charming expression of character and animation. The composition is good in arrangement and graceful in line and the color harmonious and pleasing. Altogether a satisfactory work. Two other portraits by Mr. Pausas were also shown and admired—one of Senor Bori, the youthful appearing father of the prima donna, and of Mrs. Pausas, both attractive presentments.

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AROUND THE GALLERIES.

Scott and Fowles have leased for a term of eight years the first loft in the building, No. 590 Fifth Ave., of which they occupy the ground floor.

Mr. Julius Goldschmidt, of Frankfort-on-Main, arrived last week and is at the galleries, 580 Fifth Ave.

Mr. Karl W. Heirseemann, of Leipzig, arrived last week and is at the Waldorf-Astoria. Mr. Hiersemann is a collector of rare books and Mss., also publisher of fine books and catalogs, and his artistic taste and judgment is well known to American collectors who visit his establishment every Summer in search of "finds."

Mr. Frank Partridge will sail for London on the Mauretania next Wednesday. His gallery has recently been enriched with many remarkable pieces of Early English furniture. Among others are twelve pieces of satinwood, including a unique ladies' writing table and splendid bookcase, which may also be used as a china cabinet. There are also a pair of satin and hair wood commodes, which were formerly in the residence of the Duke of Devonshire. Soon to be received by the gallery are several beautiful pieces of Chipendale secured by Mr. Partridge from the ex-Lord Mayor of London, Sir Horatio Davis.

Mr. Emile Tabbagh arrived recently and has taken a gallery at 751 Fifth Ave.

A collection of selected "Old Masters," including a charming primitive by Adrian Isenbrant, and another by the master of the Death of the Virgin, is hung in the lower gallery of Mr. Henry Reinhardt. In one of the upper galleries several 18th Century English portraits are shown, including a full-length portrait of a grande dame, Lady Eyre, by Romney—very decorative and charming in color.

Mr. Emile Sperling, of the Kleinberger Galleries, arrived last week from his Christmastide trip to Paris, and is at the new Galleries of the firm, 709 Fifth Ave. These Galleries, which occupy the entire third floor at the above address, are among the most attractive in the city, having good light and the walls are richly and tastefully covered with red brocaded stuffs, while a small room for primitives, adjoining the front gallery, is furnished in silvery grays.

Mr. Sperling has brought with him several primitives and a number of Old Masters of unusual, and in several instances, of rare quality. It is not permissible to describe these at this time, but suffice it to say that a visit to these galleries, and an inspection of these old pictures will delight the connoisseur and collector.

Mr. Sperling was amusingly misquoted in a daily last week, to the effect that "the Kleinberger Galleries had imported 254 Rembrandts since their establishment here." What he did say was that over 200 works by Rembrandt had been handled by the Kleinberger house since its establishment in 1848.

The large window in the galleries of E. F. Bonaventure, 601 Fifth Ave., at present resembles a little museum of art treasures and has been so artistically arranged as to attract the attention and interest of all passers-by. In the center, as a piece de resistance, there is a charming portrait by the early French painter, Primatice, of Diane de Poitiers with a child, exquisite in quality and beautiful in expression from the Comte de Ganay collection, its beauty enhanced by a richly carved old wooden frame. This rarely decorative painting is surrounded by an array of old and rich bindings, books of hours and illuminated missals and Mss. In the galleries there is the usual assemblage of historical bindings, illustrated French bronzes, miniatures, old French portraits, snuff boxes, Etais and Bibelots of rare quality.

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